



## Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact [support@jstor.org](mailto:support@jstor.org).

## THE DECORATOR AND FURNISHER.



### CRAFTSMAN AND MANUFACTURER.

BY LEWIS F. DAY.

LET the man of business follow his own sense of commercial morality. He has been heard to brag that business is business, and that sentiment has nothing to do with it. Well, sentiment, thank Heaven, has something to do with art, and without it you cannot get so much as good craftsmanship. Whoever lays the remotest claim to art cannot regard it as a matter of business merely, nor as a matter of business first. He may have for a while to put business before it: it is his first business to pay his way, and provide for those who may be dependent upon him. But, his livelihood once assured, his craft comes before his pay, his art before his ease—or he is no craftsman, no artist worth the name. It is because I think the craftsman owes something to his craft, and is bound to sacrifice something to it, that I regret to see the control of craftsmanship so entirely taken out of his hands by men of business.

It is no fault of the business man if his belief in art is not of the firmest. It fluctuates naturally with the market. The wonder is, not that he fails to patronize what is of high artistic value, but rather, that he ever takes up a really good thing. For whatever is characteristic or original in design, whatever removes it from the ordinary, removes it also from that safety which is the prerogative of the commonplace. In the very qualities which have power of exceptional attraction lies also the possibility of repulsion.

Happily there are men of business who believe that art will pay, if only in the form of prestige, who are content perhaps to lose money on artistic work, which, though it may not itself sell so well as the common run of things, will yet do credit to the producer, and attract to his warerooms purchasers—no matter what they purchase. Even such a man may not have any liking for art; but unless he have some personal interest of a not altogether commercial kind, he is hardly likely, however good his intentions, to carry out a design in the spirit of the artist. He is tempted to make a compromise between artistic and popular demands. It is a common thing to hear a man protest that art does not pay—he has tried it, as the theatrical manager tried Shakespeare, and found it spelt bankruptcy. But as, in the case of the drama, there came eventually a manager who found that he could make Shakespeare fill the house, so in the case of design there came a producer who found that he had no difficulty in disposing of his works of ornamental art. And in neither case was there anything like tempting the public with their favorite bait of cheapness. But then it is true that both Mr. Irving and Mr. Morris happen to be artists. If the manufacturer cannot make art pay, that, from the artist's point of view, is the very best of reasons for getting rid of him. His *raison d'être* ceases to be apparent.

The manufacturer stands at the disadvantage of not necessarily knowing, as the artists must, what is art. He accepts designs which are not really of any artistic account, or he produces them ill, spoiling them by all manner of uncalled for concessions to popularity. In a half-hearted way he tries to catch two opposite classes of purchasers, and, most likely, misses both.

In the manner of art all compromise with vulgarity is fatal. Coarse art may catch the million—I do not know; I only doubt if the million is quite so insusceptible to refinement as the producer seems to suppose—but this is clear, that the one touch of vulgarity which is supposed to make the purchasing world kin, effectually scares off persons of culture, and so stultifies the whole proceeding of any attempt at art. It is idle to adopt a style of design which is neither tasteful enough for the one class of persons, nor loud enough for the other.

Whenever I hear of the manufacturer who has tried art and found it fail, I wonder always what chance he gave it. Did he know art when he saw it? Did he bring out the best designs to be had? Did he produce them at the right time and in the best way? Did he offer them at a fair price? Did he employ salesmen who were capable of appreciating their superiority?

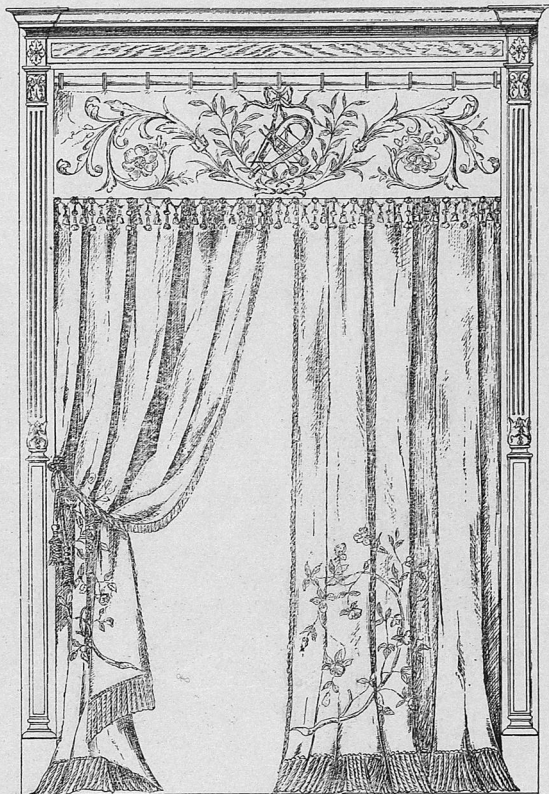
It is no use doing things by halves, or at the wrong time, or in the wrong place. It is not of much use, for example, casting art before advertisers. Manufacturers have been known before now to offer the most delicate work to the most ignorant buyers, and clap-trap to those who knew; to make beautiful designs hideous by outrageous coloring; to keep back a new thing exactly appropriate to the hour, and to bring it out a season or two later, when it was stale and accordingly not profitable. Have we not all of us seen good things spoilt in the producing, and abominable things produced in the misused name of art?

Have we not seen half-heartedness and ignorance and pettiness fail? And have we not seen those who really are adepts in their craft, who have faith in it, and back their faith, make for themselves a position which should be enough in itself to answer the pretence that art does not pay? Once more, the artist can make it pay if the manufacturer can't.

### DESIGN FOR PORTIERE.

BY VIRGINIA BRUSH.

SUPPOSING the surroundings to be delicate in tone and treatment, yet rich and attractive, I would then suggest for the portiere called for by the design, that it should be of a pale blue satin, which would then give a light sky effect. The hammock to be laid on with threads of medium Japanese gold, the flowers which fill it and carelessly push through the broken net in places, to be of chrysanthemums (or other kind), and embroidered solidly in light and dainty tints of silks, with all the delicacy of shading and color of the natural ones, adding here and there for strength a few of a warmer color, as every-



thing should be in perfect harmony, even the soft, mellow greens of the leaves should be subdued. The arbor, upon which the hammock is swung, should be executed in French crewels, from a seal brown for the shadows to a light oak, with realistic shading and an occasional lichen and moss effect on some of the branches, thereby making the whole portiere not a conventional but a natural study. The butterflies also can be happily chosen, and tone in with their varied hues with the background. No fringes should be used, as they would be out of keeping with the entire style. The pole holding the portiere, would look better in dull Roman gold, so as to avoid any glitter of brass which would detract from the general harmony, which an artistic and careful treatment would otherwise insure. If the door and ceilings are high, above the pole could be placed a grill of wood, colored in deep cream, warm in tone and painted up in floral designs in dull gold, which would give a little life to the otherwise flat surface, of course, alluding to the color of the grill. I take it for granted that the rest of the woodwork in the room corresponds. The right of the portiere merely indicates the interior of an adjoining library, which should be a contrast in warmth and color. The backing of the portiere could be made to represent another scheme suitable for the inner room.